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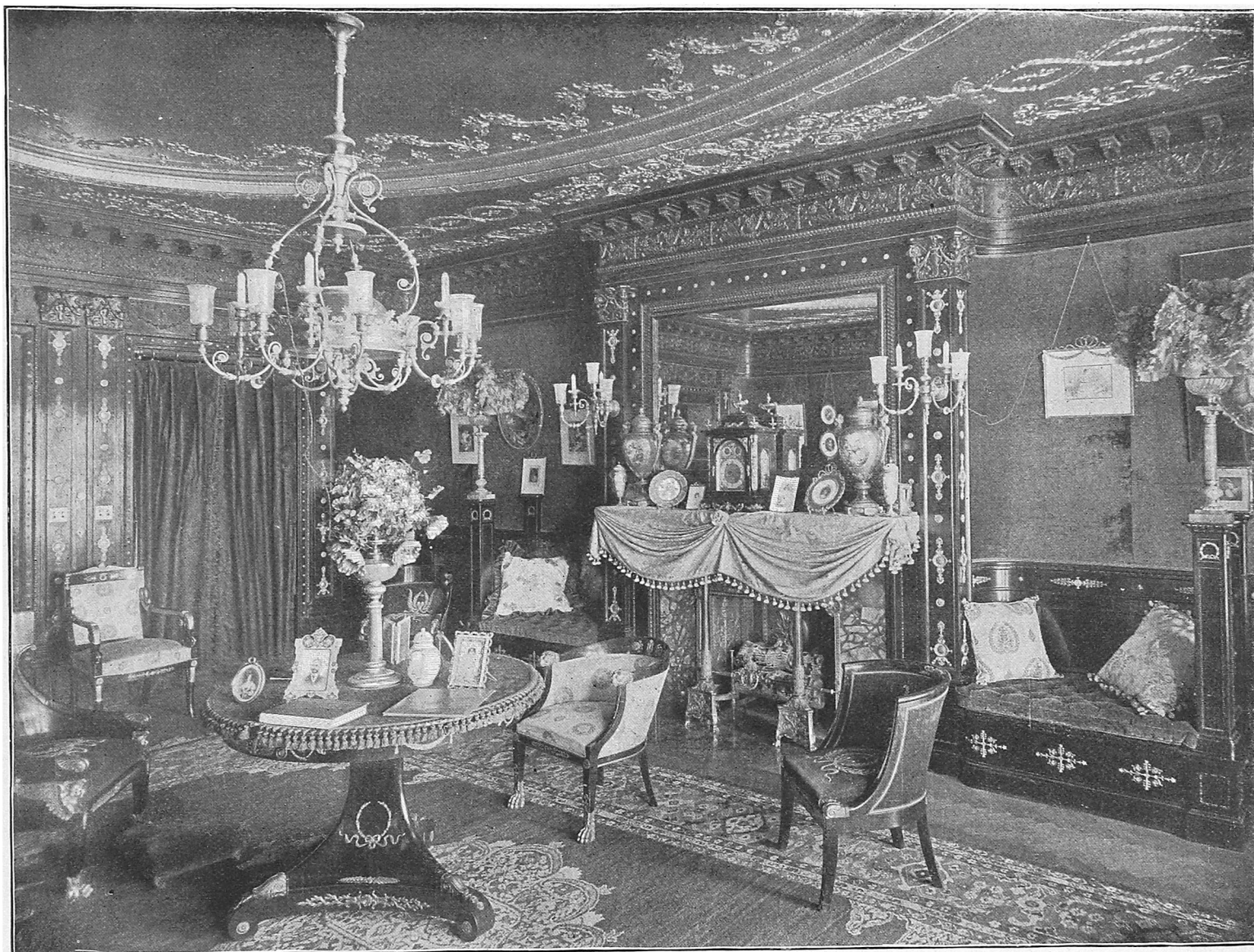
best efforts to this class of work. One sees, besides those already mentioned, such names as George Wharton Edwards, C. D. Gibson, Charles Woodbury, Kenyon Cox, Ethel Reed, Will Carqueville, E. P. Upjohn, Scotson Clark, Thomas Fleming, E. S. Fisher, and many others equally as good, affixed to designs, each and every one of them interesting studies to the lover of the artistic Poster.

One notable feature on the practical side of the question is the fact that these artists invariably keep in mind the motive that brings their work into existence, viz., the fact that it is an advertising medium; at the same time this fact is not so much in evidence as to interfere with its artistic value.

both sides are upholstered divans, with pillars supporting lamps of Mexican onyx. The ceiling decorations are in plastic relief, for which The Linspar Company has obtained a well-deserved reputation. The furniture and woodwork throughout is in harmony with the style of the apartment.

THE MANTELPIECE.

WHEN the modern builder, of the average type, an honest and well-meaning man, wishes to ornament a marble mantelpiece, he procures two ready-made, heavy, clumsily contrived marble brackets, and places them,



LIBRARY IN RESIDENCE OF MR. H. BRAMHALL GILBERT, FIFTH AVENUE, NEW YORK. EXECUTED BY THE LINSPAR DECORATING CO.
HENRY F. KILBURN, ARCHITECT.

AN EMPIRE LIBRARY IN A NEW YORK RESIDENCE.

THE library in the residence of Mr. H. Bramhall Gilbert, of this city, shown on the present page, is one of the best examples of the Empire style, and the decorators, The Linspar Decorating Company, of this city, are to be congratulated upon this noteworthy achievement, both in the decorations as well as the various appointments of the apartment. We gave a different view of the same apartment on page 75 of our December, 1895, issue. There is evidence of a scholarly study of the style in question, and the result is one that places the decorative firm referred to in the front rank of American decorators. The woodwork is in mahogany with brass decorations in ormolu finish. The mantelpiece is a grandiose conception, the large mirror being framed with elaborated pilasters and entablature in mahogany, enriched with Empire ornament; flanking the mantelpiece on

one on each side, to support the shelf, and in either case, jerry or not jerry, he makes the shelf absurdly low, oftentimes not more than three feet and a few inches from the floor.

By a kind of instinct, the householder regards the fireplace as the chief point in the room for ornamentation, and in this I think he is perfectly right. Indeed, the instinct is most natural, for the family circle, for six or seven months of the year, is grouped around the fireplace. And a further instinct guides him to adopt some arrangement which tends to increase the imposing effect of the fireplace, and give it height, and some attempt at dignity. He often fixes a large mirror, resplendent in curly gilding of composition frame, immediately over the mantelshelf, not, I think, with happy effect; or he procures somewhere a curious combination of little shelves, tiny balustrades, looking-glass and cheap mouldings, in ebonized or highly-polished wood, called an over-mantel, and fixes that over the fireplace.